

Guest Artist Recital

2017–2018 Season
105th Concert

Thursday 26 October 2017
Dalton Center Recital Hall
7:30 p.m.

MATTHEW HILL, Piano

Johann Sebastian Bach
1685–1750

English Suite Number 5 in E Minor BWV 810

Prélude
Allemande
Courante
Sarabande
Passepied I and Passepied II
Gigue

Olivier Messiaen
1908–1992

Vingt Regards sur l'Enfant-Jésus

XI. Première communion de la Vierge

After the Annunciation, Mary adores Jesus within her...My God, my Son,
my Magnificat! – my love without the sound of words...

Franz Liszt
1811–1886

Légende Number 2

St. François de Paule marchant sur les flots

brief pause

Frédéric Chopin
1810–1849

Etude in A Minor Opus 10, Number 2 (“Chromatique”)
Etude in C Minor Opus 10, Number 12 (“Revolutionary”)

George Gershwin
1898–1937

Rhapsody in Blue

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.

MATTHEW HILL, DMA, pianist and Goshen College professor of music, teaches piano, chamber music, music history, and as a result of the strong influence from his wife Sandy (Adjunct Instructor of Voice at Goshen College), and his daughter Molly (sophomore Music Theatre Performance Major at WMU), also teaches a general education course in Opera and Musical Theatre.

He has studied with such renowned musicians as Howard Karp and Claude Frank, whose respective pedagogical genealogies include Rosina Lhévinne and Arthur Schnabel. This past heritage of musical thought, in addition to his interests in monastic discipline and the role of silence in music, shapes and forms his pianism, his approaches to interpretation, and his teaching.

He has had a variety of teaching and performing experiences both nationally and Internationally. Hill participated at the Schlern International Music Festival held in the Dolomites of northern Italy through invitation as a teacher, performer, and master class clinician. In China, he taught a series of master classes at the Sichuan Conservatory of Music, and presented a solo recital. In Mianyang he presented a series of lectures concerning hermeneutics at the Southwest Institute for Science and Technology. He has been a guest presenter for IMTA and MTNA, and has also taught and performed at Blue Lake Fine Arts Camp, as well as at the nationally acclaimed Interlochen Summer Arts Camp.

The ways in which music explores philosophical and/or theological subjects, as is especially evident in the music of Olivier Messiaen, is a significant research interest for Matthew Hill. He contributed “Faith, Silence, and Darkness in Messiaen’s *Regard du silence*” for the text *Silence, Music, Silent Music* (Ashgate publication). He was an invited presenter /performer at the University of Kansas for their conference, “Couleurs dans le vent: Celebrating the Music of Olivier Messiaen” and his CD, *Silent Colors*, with performances of music by Liszt, Debussy, Messiaen, and Wild/Gershwin (Blue Griffin Label) explores through performance unique connections between music, color, and silence.

Matthew Hill received his doctorate in piano performance at University of Wisconsin-Madison, and is currently chair of the music department at Goshen College. Hill’s students have gone on to further graduate study at many different graduate schools, including Kansas City Conservatory of Music, Cleveland Institute of Music, University of Wisconsin-Madison, University of Nebraska-Lincoln, University of Oklahoma, Ball State University, Westminster Choir College, Bowling Green University, and the University of South Florida.